

Authorized Edition

Guitar[™]
FOR THE PRACTISING MUSICIAN

WITH
TABLATU

RIDE THE LIGHTNING

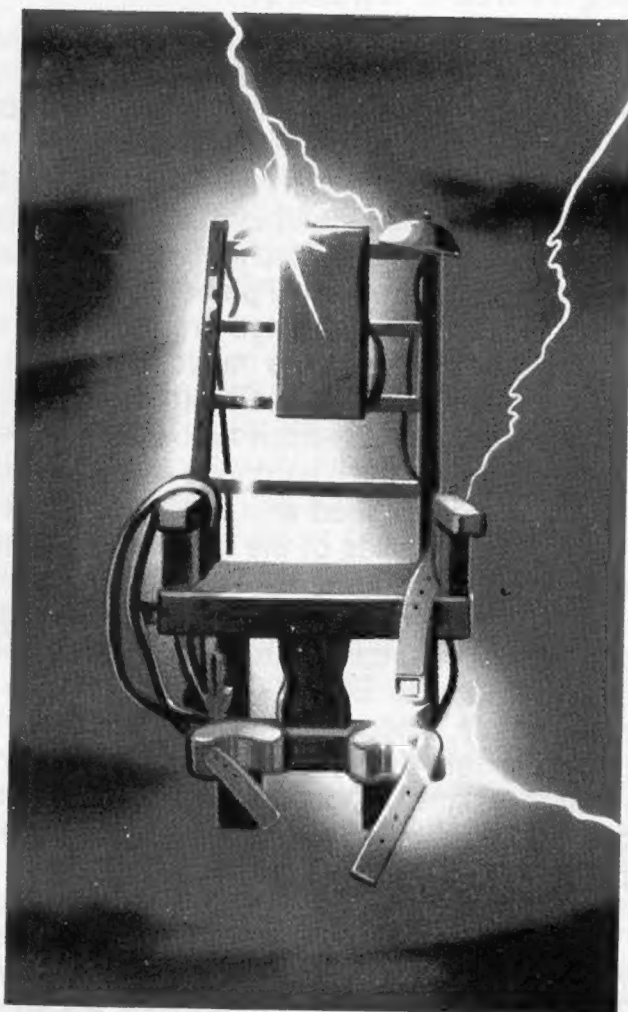
METALLICA



Transcribed by Carl Culpepper
Introduction by Wolf Marshall



RIDE THE LIGHTNING



As recorded by METALLICA on ELEKTRA RECORDS

Management: Q Prime, Inc.

Transcribed by Carl Culpepper

("Fade to Black" transcribed by Kenn Chipkin)

Edited by Jeff Jacobson, Jon Chappell and Mark Phillips

Music Engraving by W.R. Music

Production Manager: Daniel Rosenbaum

Art Direction: Alisa Hill

Administration: Monica Corton

Director of Music: Mark Phillips

Photography by Ross Halfin/Vereecke

ISBN: 0-89524-494-2

Copyright © 1990 Cherry Lane Music Company, Inc.
International Copyright Secured All Rights Reserved

Ride The Lightning

INTRODUCTION

Metallica is an extraordinary thrash band. Widely regarded as the "Beatles of speed metal," they are, by far, the most ambitious, inventive and musically satisfying proponents of the genre. In their vision, the possibilities for enlargement and elaboration of the heavy metal medium have been more than glimpsed, they have become practically codified, attaining a contemporary "classic" significance while providing virtually everyone else presently active in the style with a model of how it's done. Emerging in the early 1980's, they rapidly assumed the status of archetype following the release of their second album, *Ride the Lightning*, in 1984.

If Metallica are the "Beatles of speed metal," then *Ride the Lightning* must be perceived as their "Rubber Soul" or "Revolver." Displaying a richness of compositional/arrangemental technique and a well-honed command of the complexities of the music in all its facets, it is a clearly more evolved (and involved) work, signaling an important transitional point between their early style (as heard on 1983's *Kill 'Em All*) and the shape of things to come (like the monumental *Master of Puppets*, 1986). In *Ride the Lightning*, their manipulation of structural density seems to have developed, exhibited by their approach to guitar orchestration and instrumental texture (they have even seen fit to include a superb instrumental piece, "The Call of Ktulu" in this offering). Guitar harmonies, counterpoint and timbral shadings are more thoughtful and plentiful than ever before. The characteristic eccentricities of the music (unpredictable and radical shifts in tempo, meter, feel, dynamics and tonality) are better integrated into the compositions with the result of making them more accessible. The performances are more spirited and confident: drums, rhythm guitars and bass locking in with a tightness shared only by precision machinery. The recorded sound presents a more polished and produced sonic impression, serving to enhance the numerous details and intricacies of the music without imparting a glossy, over-processed quality. Lyrical imagery and content reveal a stronger tendency towards the socially-conscious subject matter ("Fight Fire with Fire," "Ride the Lightning") with which they are now closely associated as well as an uncanny ability to deal with the unwieldy topics of war, insanity, depression and death ("Fade to Black," "Trapped Under Ice") and even Biblical historical narrative ("Creeping Death"). Though hinted at previously in the repertoires of Black Sabbath, Judas Priest and Iron Maiden, these themes are largely an anomaly in mainstream metal where the bulk of the material is inexorably bound to "sex, drugs and rock 'n' roll." In the songwriting of Metallica, the oddity becomes the norm—and vice versa—with virtually a complete rejection of the patented, well-worn hard rock and metal clichés held dear to the majority of the formula bands of the 1980's.

Harmonically, *Ride The Lightning* is the natural step following *Kill 'Em All*. The unmistakable heavy riffs with typically unusual chord progressions and melodic twists are featured in abundance. Consider the riff found in "Trapped Under Ice" in Coda I. Labeled Rhy. Fig. 5, it contains a number of Metallica ingredients: a mix of power chords, down-picked palm-muted bass notes, odd scale melodies (in this case a Phrygian-Dominant scale—a favorite of Joe Satriani and Yngwie Malmsteen—in bar 2) and the characteristic tritone (flat five) dissonance (emphasized by the chunking rhythmic delivery of a galloping, muted Bb in bar 4). Along similar lines are the chorus riff in "Fight Fire with Fire" (again exploiting an E to Bb tritone dissonance), the verse riff in "Ride the Lightning" (with a Bb5 power chord over a palm-muted low E pedal) and the chorus riff in "For Whom the Bell Tolls" (look for Bb5 again, this time amidst a series of power chords over the recurring triplet motif on open E). An interesting set of variants on the tritone riff is heard in the course of "The Call of Ktulu." Rhy. Fig. 2 is made up of two A minor chords arpeggiated hypnotically with the eerie touch of an A to D# bass line as part of the picking pattern. This in turn yields the distorted versions: Rhy. Fig. 4 in the rhythm guitar combined with the palm-muted arpeggios of Rhy. Fig. 5 (which is a strict restatement of Rhy. Fig. 2 colored with an overdriven sound) and Rhy. Figs. 8 and 10—pure power chord versions

of Rhy. Fig. 2. All of which illustrate the effective use of a simple riff idea in terms of both its potential for thematic development and harmonic impact. For further elaborations, guitar improvisation is added over Rhy. Fig. 8, and Rhy. Fig. 10 is mated to Rhy. Fig. 5 (muted, distorted arpeggios) when it reemerges after the guitar solo. Riff manipulation, development and variation are Metallica's strong suits.

Strong also is Metallica's mastery of guitar orchestration. On *Ride the Lightning*, they have refined the technique of overdubbing to a science. Seeming to carry on in this sense from the efforts of the late Randy Rhoads in metal, they have created a distinctive palette of guitar colors through the layering of electric and acoustic timbres on the album. Check out the beautiful acoustic textures in "Fight Fire with Fire" (intro) which generate a mutated Renaissance lute consort mood (made quirky by the changing bars of 3/4 and 2/4) or the moody intro of "Fade to Black" with the tasteful blend of acoustic guitar arpeggiations (Rhy. Figs. 1 and 2) and Kirk Hammett's melodic and introspective electric guitar phrases.

Harmony guitar sections, another aspect of orchestration, grace virtually every track on *Ride the Lightning*. Standout examples can be heard in "Ride the Lightning" (the intro in parallel 4ths and the second half of the guitar solo with its unusual interval changes from 4th to 5ths to mixed 6ths and 4ths in the same line), "For Whom the Bell Tolls" (the interlude, in which the ostinato of Riff A in Gtr. II is joined to the guitar harmony of Gtrs. III and IV to form an unusual trio texture which flirts with melodic independence), "Fade to Black" (the interlude with harmony in parallel 6ths, and Riff A, with harmony in parallel 3rds), "Creeping Death" (the coda with Riff B in parallel 4ths and string bending—reminiscent of the Scorpions) and "The Call of Ktulu" (the coda, which builds through well-planned guitar layering, beginning with Rhy. Fig. 11's power chords, to which are added two guitars in parallel 3rds and then expanded to triad texture in parallel, three-part harmony).

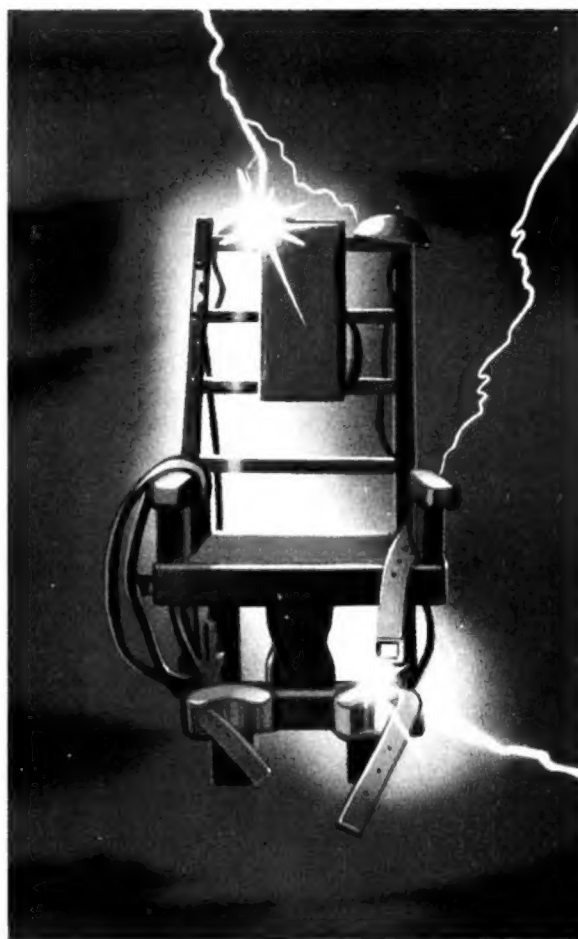
"The Call of Ktulu" sent me digging through my dog-eared copies of H.P. Lovecraft to find the classic horror story from the famous (or infamous) Cthulhu collection. Metallica has done a splendid job of setting this eldritch literary masterpiece to music. H.P. Lovecraft's brooding and oppressive style of storytelling is captured eloquently in the instrumental arrangement, which builds with an appropriately sinister but irresistible series of motifs in the opening sections to the sonic equivalent of a Lovecraftian climax which sneaks up on you like a disembodied tentacle from beyond the cosmos. Try listening to "The Call of Ktulu" after reading the story (spelled "The Call of Cthulhu" and available in various Lovecraft paperback anthologies)—it's an incomparable experience.

Kirk Hammett's guitarwork on *Ride the Lightning* is, as expected, exciting and full of drama. A well-trained player, he is the personification of speed metal energy on the one hand—soloing with a frantic abandon over any conceivable set of convoluted changes at warp-speed tempos—and the model of understatement, taste and restraint on the other hand, coloring the songs with gorgeous overdubbed harmonies or playing hauntingly melodic passages (as in the intro to "Fade to Black," for example) where needed. Regarding the former, he pulls out all stops in the hair-raising guitar solos to "Fight Fire with Fire," "Trapped Under Ice" (three great solo episodes in this one, each acting as forceful instrumental bridges) and "Creeping Death." His style embraces a myriad of modern guitar techniques: two-handed tapping, ostinato riffs, modal/diatonic scale sequencing, sweep and tremolo picking, whammy bar dives and vibrato, blues and hard rock string bending and rhythmic noises. He has a penchant for "building a solo," frequently employing a "compositional" scheme in organizing his improvisations, the end result being one of cohesion and direction with areas of contrast, motivic development and imitation of rhythm figures, melodic contour and textures. He is fond of using the wah wah pedal as a filter/boost (heard on "Fight Fire with Fire," "Trapped Under Ice" and "The Call of Ktulu") as well as varying shades of distortion from full crunch to medium heavy and clean tone. He is the perfect complement to the bone-crunching rhythm section of James Hetfield (guitar), Lars Ulrich (drums) and Cliff Burton (bass). Therein lies the elusive chemistry. Simple to state, impossible to express in words alone, Metallica's music must be experienced to be appreciated—it is immediate, thought-provoking and utterly without mercy.

- Wolf Marshall



CONTENTS



- 2** Introduction by Wolf Marshall
- 6** Tablature Explanation
- 11** Fight Fire With Fire
- 17** Ride the Lightning
- 27** For Whom the Bell Tolls
- 30** Fade to Black
- 39** Trapped Under Ice
- 45** Escape
- 49** Creeping Death
- 56** The Call of Ktulu

TABLATURE EXPLANATION

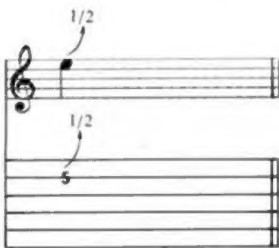
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E			0
2nd string - B		15	0
3rd string - G		15	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

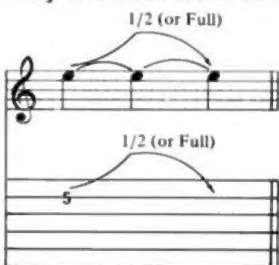
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



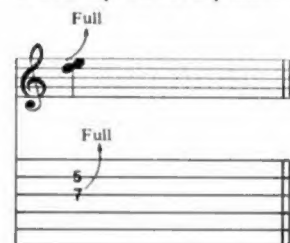
PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



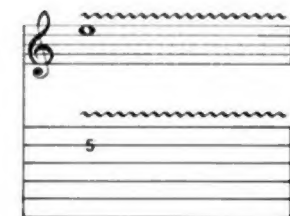
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED

VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



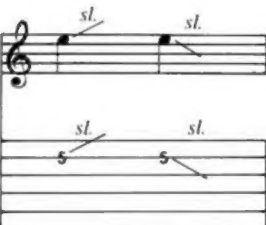
SLIDE: Same as above, except the second note is struck.



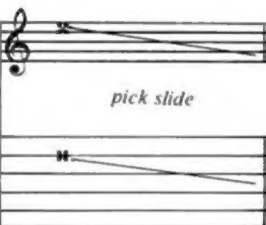
SLIDE: Slide up to the note indicated from a few frets below.



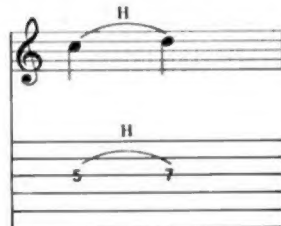
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



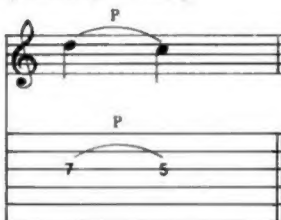
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



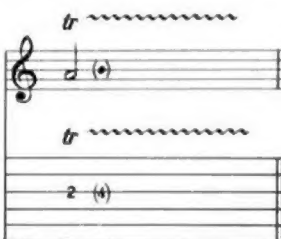
HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.



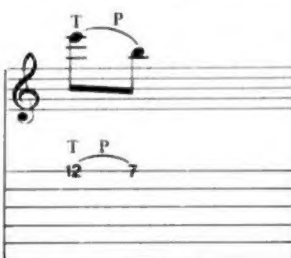
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.



ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

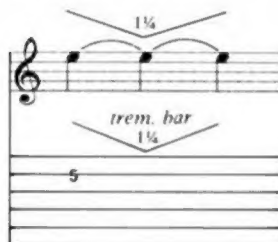


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

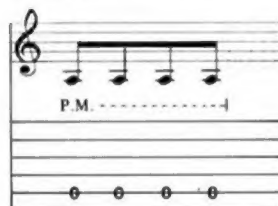


A.H. pitch: E

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



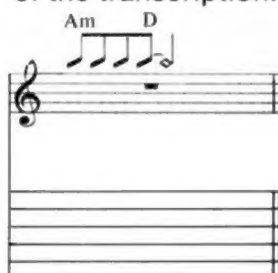
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.










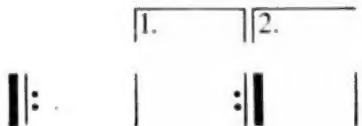

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



Definitions of Musical Symbols

<i>8va</i>	Play an octave higher than written
<i>15ma</i>	Play two octaves higher than written
<i>loco</i>	Play as written
<i>pp</i> (<i>pianissimo</i>)	Very soft
<i>p</i> (<i>piano</i>)	Soft
<i>mp</i> (<i>mezzo - piano</i>)	Moderately soft
<i>mf</i> (<i>mezzo - forte</i>)	Moderately loud
<i>f</i> (<i>forte</i>)	Loud
<i>ff</i> (<i>fortissimo</i>)	Very loud
 (<i>accent</i>)	Accentuate note (play it louder)
 (<i>accent</i>)	Accentuate note with great intensity
 (<i>staccato</i>)	Play note short
	Repeat previous beat (used for quarter or eighth notes)
	Repeat previous beat (used for sixteenth notes)
	Repeat previous measure
	Repeat measures between repeat signs
	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
<i>D.S. al Coda</i>	Go back to the sign () , then play until the measure marked "To Coda," then skip to the section labeled "Coda."
<i>D.C. al Fine</i>	Go back to the beginning of the song and play until the measure marked "Fine" (end).

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



FIGHT FIRE WITH FIRE

Words and Music by
James Hetfield, Lars Ulrich, and
Cliff Burton

Em G5(type 2) C G5 F#5 F5 E5 A5

23 3 32 1 133 133 11 133

Moderately ♩ = 82

Intro Gtr. G Am G/B C H P G/B Am sl. E D

mpo sl.

*Two gtrs. arr. for one.

G Am G/B C H P G/B Am sl. Bm7 A

G Am G/B C H P G/B Am sl. A G

Am G/B C H P G/B Am Em G5(type 2) C

Gtr. II

Vol. swell with increasing distortion

Fast Rock ♩ = 184

Gtr. II
Rhy. Fig. 1

G5 F#5 G5 F#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

*Gtr. II: 1st time tacet, 2nd time play slashes, 3rd and 4th times double Gtr. I.

Play 4 times
(end Rhy. Fig. 1)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 0 0 5 0 0 0 0 0 0 2 0 0 0 0 0 0 5 0 0 2 0 0 2 0 0 3

N.C.
Rhy. Fig. 2A

F#5 G5 N.C. F#5

(end Rhy. Fig. 2A)

N.C.
Rhy. Fig. 2B

F#5 G5 N.C. F#5

(end Rhy. Fig. 2B)

0 3 5 0 0 0 3 0 0 4 2 3 0 3 5 0 0 0 2 4

1st - 4th Verses
w/Rhy. Fig. 1 (2 times)

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

1. Do un - to oth - ers as they've done to you.

2.3.4. See additional lyrics

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

But what the hell is this world com - ing to?

w/Rhy. Fig. 2A N.C. F#5 G5 N.C. F#5 w/Rhy. Fig. 2B N.C. F#5 G5 N.C. F#5

Chorus

E5 G5 N.C. Bb5 B5 Bb5 N.C. E5 G5 N.C. Bb5 B5 Bb5

Fight fi - re with fi - re. End - ing is near.

P.M. P.M.

N.C. E5 G5 N.C. Bb5 B5 Bb5 N.C.

Fight fi - re with fi - re.

P.M.

2nd time to Coda I;
3rd time to Coda II

D.S. (no repeat) al Coda I

E5 G5 N.C. Bb5 B5 Bb5 w/Rhy. Fig. 1 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. F5

Burst - ing with fear. (Spoken:) We all shall die!

P.M.

Half time feel

(end half time feel)

Coda I Bb5 D5 C5 B5 A5 G5 A5 B5 C5 B5 G5 A5

P.M. P.M. P.M.

Rhy.
Fig. 3

Gtr. 1

w/Wah as filter

9:8

5

5

Full

Full

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7 9 9 7

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is in 6/4 time. The melody is written in the treble staff, and the bass staff contains a continuous bass line with fingerings indicated by numbers 1-5. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the treble staff, and the bass staff contains a continuous bass line with fingerings indicated by numbers 1-5. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the treble staff, and the bass staff contains a continuous bass line with fingerings indicated by numbers 1-5.

Musical score for two systems. The first system is marked "Sf. 8" and the second system is marked "3fr. 8". Both systems feature a treble clef and a key signature of one sharp (F#). The first system includes a bass line with a "sl" (slide) marking. The second system includes a bass line with a "H" (harmonic) marking. The score is written for a guitar, with fret numbers indicated below the notes.

[illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part, which is in E5 and includes slurs and accents. The bottom system shows the piano part, which is in 6/4 time and includes fingerings and accents.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and includes a fingerboard diagram. The guitar part is in the key of D major and 4/4 time. The fingerboard diagram shows the fretting for the guitar solo, with fingerings (1, 2, 3, 4) and a "loco" section. The diagram is divided into two systems, each with a treble and bass staff. The first system covers frets 17 to 16, and the second system covers frets 14 to 12. The fingerboard diagram is a simplified representation of the guitar neck, showing the frets and the positions of the fingers for each note. The notes are written in a shorthand notation, with the fret number and the finger number (1, 2, 3, 4) indicating the position. The "loco" section is marked with a "loco" symbol and a bracket, indicating a section of the solo where the player is to play freely, without being constrained by the fretting hand. The fingerboard diagram is a valuable tool for guitarists, as it provides a clear visual representation of the fretting for a complex piece of music. It allows the player to see the positions of the fingers for each note, which can help them to learn the piece more quickly and accurately. The diagram is also a useful reference for other players, as it provides a clear and concise way to communicate the fretting for a piece of music.

sl. w/Rhy. Fig. 3
③ open

E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 E5 F#5 G5 (end Rhy. Fig. 4) (Two gtrs.)

19/15 19/15 19/15 15/12 17/14 14 15/12 12 14 15/12

* Downstemmed guitar is notated to the right of slashes.

[illegible][illegible][illegible][illegible]

RIDE THE LIGHTNING

**Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Dave Mustaine**

Chord Diagrams: C5 3fr., B5, Bb5, A5, F5, G5 3fr., Bb5VI 6fr., F#5, D5 5fr., A5V 5fr., B5VII 7fr., G5(type 2) 3fr., F5VIII 8fr., C5VIII 8fr., E5.

Tempo: Moderate Rock ♩ = 152

Intro (Two gtrs.): (Both gtrs.)

Bass arr. for gtr.

Chord Progression: Bb5 N.C., Bb5 N.C., F#5 E5 Rhy. Fig. 1, F#5 A5 F#5 C5, F#5, C5 B5

Lyrics:

1. Guilt - y as charged. But damn it, it ain't right.

2.3. See additional lyrics

Rhy. Fig. 2

Lyrics:

There's some - one else - con - trol - ling - me.

(end Rhy. Fig. 2)

w/Rhy. Fig. 2
Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C.

Death in the air. Strapped in the e-lec-tric chair. This can't be hap-pen-ing to__

Bb5 N.C. Bb5 N.C. C5 B5 F#5 w/Rhy. Fig. 3 (4 times)

me. Who made you God to say

"I'll take your life from you!"

Chorus
C#5 C5 B5 C#5 A5

Flash be - fore my eyes.

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: C#5 (quarter note), C5 (quarter note), B5 (quarter note), C#5 (quarter note), and A5 (half note). The lyrics 'Flash be - fore my eyes.' are written below the staff, with hyphens under 'be' and 'fore'.

Rhy. Fig. 4

(end Rhy. Fig. 4)

P.M.-----4

6 5 4 6 2 2 2 2 2 2 2 2

4 3 2 4 0 0 0 0 0 0 0 0

C#5 C5 B5 C#5 A5
 Now it's time to die.

P.M.

6 5 4 6 2 2 2 2 2 2 2 2 2 2 (0)

4 3 2 4 0 0 0 0 0 0 0 0 0 0 (0)

Rhy. Fig. 3
F#5

The musical notation shows two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. Each measure starts with a half note (H) on the fifth line (F#5), followed by a dotted quarter note (P.M.) and an eighth note (indicated by a dashed line and a '1' below it). The bottom staff consists of five horizontal lines with no notes.

w/Rhy. Fig. 3 (2 times) F#5

w/Rhy. Fig. 4 (2 times) C#5 C5 B5 C#5 A5

Burn - ing in my brain.

3rd time to Coda [1.

C#5 C5 B5 C#5 A5

I can feel the flame.

w/Rhy. Fig. 1 (4 times) F#5 E5 F#5 A5 F#5 C5

flame.

E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. Play 4 times (end Rhy. Fig. 5) G5 N.C.

P.M. P.M. P.M. P.M. P.M.

Double time feel

Rhy. Fig. 6 C5 B5 Bb5

Some-one help me. Oh, please God help me! They're try - ing to take it all a - (end double time feel)

*Play only lowest note of chord when P.M. is indicated (throughout).

A5 F5 G5 Bb5VI (end Rhy. Fig. 6)

way. I don't want to die.

w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

Half time feel

E5 Eb5 D5 C5 B5

Guitar solo
w/Rhy. Fig. 7 (4 times)
E5

G5

A5

ES

C5

G5

A5

sl.

20

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece, and the second system contains the final two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, slurs, and slurs, and dynamic markings such as *sl.*, *Full*, and *P*. The piece is in 4/4 time and consists of 18 measures in total.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a piano accompaniment. The guitar part features a melody with various chords (C5, G5, A5) and a "half time feel" section. The piano part includes a bass line with fingerings and a right-hand part with chords and fingerings. The score is marked with "Full" and "P" (Piano) dynamics.

[illegible][illegible]

8) 4fr. G#5

F#5

A5V B5VII

8va (Two gtrs.) Full

1/4

sl.

sl.

(One gtr.)

5

P P Full P Full 1/4

17 14 14 14 17 14 17 14 19 17 17 14 19 14 17 14 14 17 19 14

16 16 16 14 16 14 16 14 19 17 16 14

*Bend refers to both gtrs. *sl.* *sl.*

D5 8va-----
 ©2fr. 4fr. F# G# A5^v loco B5^{vii}

F#5 ©4fr. G# D5 ©2fr. 4fr. F# G# A5^v 8va----- B5^{vii}

8va----- Full----- (Two gtrs.)

Double time feel

F5 8va----- (Both gtrs.) slack trem. bar slack

Rhy. Fig. 9 (One gtr.)

©open E G5(type 2) E ©open E G5(type 2) E G5(type 2) B5 C5 B5 (end Rhy. Fig. 9)

*Depress bar before striking chord.
 w/Rhy. Fig. 9 (3 times)
 ©open E G5(type 2) E ©open G5(type 2) E G5(type 2) B5 C5 B5 ©open E G5(type 2) E G5(type 2)

8va----- (Two gtrs.)

vib. lower note only

⑥open E G5(type 2) B5 C5 B5 ⑥open E ⑥open G5(type 2) E ⑥open G5(type 2) E ⑥open G5(type 2) B5 C5 B5

8va-----

Full
sl.

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

8va-----

P

sl.

*Lower grtr. indicated to right of slashes in TAB.

Bb5

8va-----

P

sl.

w/Rhy. Fig. 6 (1st 3 bars only)

C5 B5

8va-----

P

sl.

Bb5

8va-----

P

sl.

[illegible]

w/Rhy. Fig. 6 (1st 5 bars only)

[illegible][illegible]

The musical score for "The Rose Tree" is presented in a multi-staff format. The top staff is a guitar solo in G major, featuring a key signature change to B-flat major and a final section in C major. The second staff is a vocal melody in D major, with a key signature change to B-flat major. The third staff is a bass line in D major, with a key signature change to B-flat major. The score includes a guitar solo section with a key signature change to B-flat major and a final section in C major. The vocal part is in D major, and the bass line is in D major. The score includes a guitar solo section with a key signature change to B-flat major and a final section in C major.

w/Fill 1 (1st time only)

w/Rhy. Fig. 5

E5 Eb5 D5

B5

GS

N.C

G5

.C.

Play 4 times

Double time feel

w/Rhy. Fig. 6

CS

Fill 1 (end of Guitar solo)

Sya ----- 7

Full

12 13 12 13
15 16 15 16

Some-one help__ me.__

B5 Bb5

Oh, please God — help me! They're try - ing to take it all — a -

A5 F5 G5 Bb5^{VI} (end double time feel)

way. I don't want to die.

w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C. w/Rhy. Fig. 5 E5 Eb5 D5 N.C. C5 N.C. B5 G5 N.C. G5 N.C. G5 N.C.

Half time feel E5 Eb5 D5 C5 (end half time feel)

sl. P.M.

sl. (5/3) (5/3) (5/3) sl.

Bb5 N.C. Bb5 N.C. Play 11 times Bb5 N.C. Bb5 N.C. C5 B5 Bb5 D.S. al Coda C5 B5

sl. P.M.--- sl. P.M.--- sl. P.M.--- sl. P.M.---

sl. sl. sl. sl.

Coda (w/last bar of Rhy. Fig. 4)

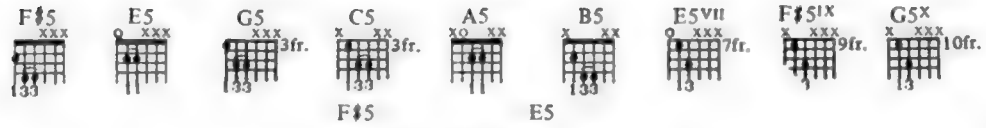
A5 flame.

w/Rhy. Fig. 1 (4 times) F#5 E5 F#5 A5 F#5 C5

F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5 F#5 E5 F#5 A5 F#5 C5

FOR WHOM THE BELL TOLLS

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton



Moderate Rock $\text{♩} = 120$

Intro w/Bells

Gtr. I

Rhy. Fig. 1

Gtr. II

*Gtr. III *f*

w/Wah on as filter

Play 8 times

F#5 (end Rhy. Fig. 1)

10 9 8 7 8 7 10 5 4 5 4

*Bass arr. for gtr.

sl.

w/Rhy. Fig. 1 (Gtr. III out) E5

Play 4 times N.C.

F#5

Gtr. I

Gtr. II

*P.M.

4 7 6 5 4 7 6 5 4 7 6 5 4 6 7 2/2

*For next 4 bars, P.M. refers to both gtrs.

P.M.

E5

G5

4 7 6 5 4 7 6 5 4 7 6 5 4 6 7 2/2

Rhy. Fig. 2 E5 (Gtr. I)

Gtr. II

P.M.

0 9 7 7 9 7 8 9 7 9

E5

G5

C5

A5

(end Rhy. Fig. 2)

0 9 7 7 9 7 8 9 7 9

N.C. G5 N.C. A5
Rhy. Fig. 3 (Gtrs. I & II)

N.C. G5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5

Bb5 F#5 F5 (end Rhy. Fig. 3)

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

1st, 2nd Verses
w/Rhy. Fig. 2 (2 times)

E5

G5

1. Make his fight on the hill in the ear - ly day. Con-stant chill deep in -
2. Take a look to the sky just be - fore you die. It's the last time he

E5

side. will. Shout - ing gun, on they run through the end - less grey.
Black - ened roar, mas - sive roar fills the the crum - bling sky.

G5 C5 A5 E5

On they fight, for they're right... Yes, but who's to say? For a hill men would
Shat - tered goal fills his soul with a ruth - less cry. Stran - ger now are his

G5

kill. Why? They do not know. Suf - ferred wounds test their pride.
eyes to this mys - ter - y. Hears the si - lence so loud.

E5 G5

Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain -
Crack of dawn, all is gone ex - cept the will to be. Now they see what will be, -

Chorus
w/Rhy. Fig. 3 (2 times)

C5 A5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5

that they sure - ly know. For whom the bell - tolls. -
blind - ed eyes to see. -

To Coda

N.C. G5 Bb5 F#5 F5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 N.C. G5 N.C. A5 N.C. G5 Bb5 F#5 F5

Time march - es on for whom the bell - tolls. -

ES

Gtr.

10

Riff A (Gtr. II)

1 Riff A (Gtr. II)

P.M.

12 9 11 12 9 11 12 9 10		12 9 11 12 9 11 12 9 10
-------------------------	--	-------------------------

G5

ES

BS

Slight P.M.

(end Riff A)

Slight P.M. 4

(end Riff A)

P.M. 4

12 9 11 12 9 11 12 9 11 12 9 10

w/Riff A

E5

Gtr. III

Gtr. IV

*P.M.

P.M.

Gtr. III

Gtr. IV

•P.M.-----4

P.M.-----1

8 7 7 8 10 7 8 7 (7)

9 9 7 9 9 11 9

12 12 10 12 10

8 7 7 8 10 7 8 7

9 9 7 9 9 11 9

12 12 10 12 10

*For next 6 bars, P.M. refers to Gtr. IV only.

GS

E5

BS

Slight P.M

D.S. al Coda

Slight P.M. ----- J

P.M. ----- 4

7 (7)

Not in strict time
2nd time w/trem. bar effects (till fade)
w/Bells

Code

ESVII

FISIM

ES VII

F45IX

G5x

Repeat and fade

Coda

E5^{vii} F#5^{ix} E5^{vii} F#5^{ix} G5^x

Repeat and fade

The musical notation for the Coda section is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures. Above the staff, the chords E5^{vii}, F#5^{ix}, E5^{vii}, F#5^{ix}, and G5^x are indicated. The F#5^{ix} and G5^x chords are marked with a '3' and a bracket, indicating a triplet. The section ends with a double bar line and a repeat sign, followed by the instruction 'Repeat and fade'.

FADE TO BLACK

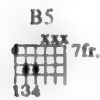
Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Kirk Hammett

Moderate Rock ♩ = 116

Acoustic gtr.

Bm(b6)

Rhy. Fig. 1 (Acous. gtr.)



mf
let ring-----
sim.

Bm/A

Bm(b6) A/C# Elec. gtr.

sl.
mf
w/Flanger or chorus

end Rhy. Fig 1

w/Rhy. Fig. 1 (4 times)
Bm(b6)

Bm/A 3

Bm(b6) P P *sl.* H P

A/C# H 3 Bm(b6) Bm/A Bm(b6) *sl.*

sl. *sl.* P *sl.*

A/C# Bm(b6) P Full Bm/A H H

Bm(b6) H P H A/C# Bm(b6) Bm/A

Bm(b6) A/C# F6 E/G# E/B H P

Acous. gtr.

Half time feel
(Drums enter 2nd time)

Am C Play 2nd time only A.H. G Em

Rhy. Fig. 2

mf H H H H sl.

Am C G Em

A.H. T T T

5(17) 3(15) 5(17) 3(15)

*2nd time substitute Fill 2

Fill 1

(end Rhy. Fig. 2)

sl.

*Use Fill 2 in place of this bar when Rhy.
Fig. 2 is played behind the verse sections.

1st, 2nd Verses
w/Rhy. Fig. 2

Am C G Em

1. Life it seems will fade a - way,
2. Things not what they used to be,

drift - ing fur - ther ev - 'ry day.
miss - ing one in - side of me.

Am C G Em

Get - ting lost with - in my - self,
Death - ly lost, this can't be real,

noth - ing mat - ters, no one else.
can - not stand this hell I feel.

w/Rhy. Fig. 2 (1st 7 bars only)

Am C G Em

I have lost the will to live,
Emp - ti - ness is fill - ing me

sim - ply noth - ing more to give.
to the point of ag - o - ny.

Am C G Em

There is noth - ing more for me.
Grow - ing dark - ness tak - ing down,

Need the end to set
I was me but now

Fill 2

w/Fill 3

E+5 A C A D5

me_free. he's gone. (Sing 3rd time only)

ff P.M.----- P.M.----- P.M.-----

E (C5 G/B) A C A 4th time to Coda! E

P.M.----- P.M.----- P.M.----- P.M.---

Interlude

w/Rhy. Fig. 2

Am C G Em

Gtr. I sl. 3 sl. 3 sl. sl. sl. sl.

Gtr. II mf

Am C G Full Full Full Full Full Em D.S. al Coda!

sl. 3 Full Full Full Full Full dim.

Fill 3

Faster ♩ = 144

w/Rhy. Fill 1 (2 times)

Coda I

D5 E5
Rhy. Fig. 3

D5 E5

G5 F#5

D5

P.M.

N.C.

D5 E5

D5 E5

G5 F#5

D5

N.C.

(end Rhy. Fig. 3)

Bridge

w/Rhy. Fig. 3

1. No one but me can save my-self but it's too late. _____
2. Yes - ter - day seems as though it nev - er ex - ist - ed. _____

2nd time to Coda II

Now I can't think, think why I should e - ven try. _____
Death greets me warm, now I will just say good - bye. _____

w/Rhy. Fig. 3

D5 E5

D5 E5

G5 F#5

D5

P.M.

Rhy. Fill 1 (Gtr. II)

E5

N.C. D5 *sl.* E5 D5 *sl.* E5 G5 F#5

12 10 10 10 8 8 8 7 7 7
12 11 11 11 9 9 9 7 7 7 9

D5 N.C. D.S. al Coda II

11 11 11 7 7 7 5 5 5 3 3 3 2 2 2 3

Coda II N.C. E5 N.C. G5 F#5 N.C. D

9 9 9 12 11 12 11 10 9 0 0 0 0 7 7 7 5

N.C. Rhy. Fig. 4 (Gtr. III) Riff A Gtr. I (2nd time only) Gtr. II

9 7 7 7 5 5 5 4 4 4 4 2/5 2/5 2/5 4 2 2/5 4 2/5

*Gtr. II indicated to left of slash in TAB

A5 (sim.) G5

4 2/5 (2/5) 4 2 2/5 4 2/5 (2/5) 4 2 2/5 4 2/5

A5 (end Rhy. Fig. 4) (end Riff A) w/Rhy. Fig. 4 & Riff A (till fade) B5 Lead gtr.

4 2/5 (2/5) 7 5 4 2 2 4 5 2 9 9 7

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with notes and rests, with 'Full' markings above several notes and 'P' (piano) and 'H' (harmonic) markings. The bottom staff is in bass clef and contains a bass line with notes and rests, with 'Full' markings above several notes and 'P' (piano) and 'H' (harmonic) markings. The system is divided into two measures by a bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a vocal line in treble clef and a guitar line in bass clef. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures with notes, rests, and articulation marks like "H" (breath mark) and "sl." (slur). The guitar line is in bass clef and contains numbers representing fret positions. The second system continues the vocal and guitar parts. The guitar line includes numbers like 7, 8, 10, 12, 10, 8, 8, 10, 8, 7, 8, 10, 9, 9, 9, 7. The score is for a guitar and voice duet.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a melody with various chords and intervals, including a 5th interval (A5) and a 5th interval (B5). The bass staff contains a bass line with various chords and intervals, including a 5th interval (A5) and a 5th interval (B5). The score is written in standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible][illegible]

8va- AS

[illegible]

8va-

Begin fade

G5 loco

15 14 12 14 12 10 12 10 9 10 9 7 | 9 7 10 7 10 8 10 0 7 8 7 | 7 9 7 9 7 9 7 7 7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves. The top staff is for the piano, and the bottom staff is for the guitar. The piano part is written in treble clef with a key signature of one sharp (F#). The guitar part is written in standard notation with a key signature of one sharp (F#). The score includes fingerings (e.g., 10, 7, 9) and dynamics (e.g., Full, P, AS). The piano part has a melodic line with some grace notes and a descending sequence. The guitar part provides a harmonic accompaniment with chords and single notes.

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The melody concludes with a half note G3. The second system also consists of a single staff with a treble clef and a key signature of one sharp. The melody begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The melody concludes with a half note G2. The score includes various musical notations such as slurs, ties, and dynamic markings (p, sl, P). The title 'The Rose Tree' is written in a decorative font at the bottom right of the page.

TRAPPED UNDER ICE

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderate Rock ♩ = 120

Faster ♩ = 160

Chords: N.C. D5 E5 w/Fill 1 N.C. D5 A

Tempo: Moderate Rock ♩ = 120

Tempo: Faster ♩ = 160

Chords: Gtrs. I & II B5

Performance: P.M. --- 4 mf P.M. --- 4 P.M. --- 4 f

Double time feel
N.C. D5 E5
Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)
N.C. D5 E5 D5 F5

w/Rhy. Fig. 1 (4 times)

N.C. D5 E5
Fdbk.

N.C. D5 E5 D5 F5 N.C. D5 E5

Performance: P.M. --- 4 P.M. --- 4 Fdbk.

Fdbk. pitch: B
• Bb(♯3fr.) sometimes sounds,
depending on pressure of attack.

N.C. D5 E5 D5 F5

N.C. D5 E5

N.C. D5 E5 D5 F5

N.C. D5 E5

N.C. D5 E5 D5 F5

Performance: sl. sl.

Fill 1 (Gtr. II)

Performance: slack trem. bar slack

*Depress bar before sounding note.

F45

C5 B5 A5 B5 F#5

C5 B5 A5 B5 F5

w/Rhy. Fig. 2 (1st bar only)

**1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (4 times)**

Rhy. Fig. 2

Rhy. Fill 1

G45 A5

Rhy. Fig. 3

F55 G5

(end Rhy. Fig. 3)

Guitar solo II
w/Rhy. Fig. 2 (4 times)
F#5

C5 B5 A5 B5 F5

41

Coda I (end double time feel)

A5 Bb5 A5 Bb5 G5 A5 (end Rhy. Fig. 4) F5

Rhy. Fig. 4

P.M.-----4

7 0 0 7 0 0 5 5 7 7 3

7 0 0 7 0 0 5 5 7 7 3

5 0 0 5 0 0 3 3 5 5 3

Bridge
w/Rhy. Fig. 6 (2 times)
E

(Scream) from my soul... (Fate.) Mys - ti - fied... (Hell) for - ev - er more...

— (Scream) from my soul. (Fate.) Mys - ti - fied. (Hell) for - ev - er more.

w/Rhy. Fig. 5
E5 G5 N.C. E5 D5 1.2.3. Bb 4. Bb

(Sing 1st time only)

w/Rhy. Fig. 5 (last bar only) ⑤ open A P.M.

Double time feel
Guitar solo III
w/Rhy. Fig. 2 (4 times)
F#5 8va-

N.C. Gtr. III Gtrs. I&II P.M.-----4 C5 B5 A5 B5 Full loco sl.

F#5 C5 B5 A5 B5 Full sl.

F#5 C5 B5 A5 B5 P.M.-----4 sl.

F#5 C5 B5 A5 B5 Full D.S. al Coda II trem. pick Full

Coda II w/Rhy. Fig. 3
G#5 A5 G#5 A5 E5 G#5 A5 G#5 A5 N.C. A5

Freez - ing, (freez - ing) can't move at all. Scream - ing, (scream - ing) can't hear my call.

F#5 G5 F#5 G5 N.C. G5 G#5 A5 w/Rhy. Fill 2 (3 times) Bb5 A5

I am dy - ing to live. Cry out. I'm trapped un - der ice.

A5 Bb5 A5 A5 Bb5 A5 w/Rhy. Fig. 4 A5 Bb5 A5 Bb5 G5 A5

w/Rhy. Fig. 2 F#5 [1.2.3. 4. w/Rhy. Fill 3 F#5 B5 F#5]

Rhy. Fill 2
A5 Bb5 A5
P.M.-----

Rhy. Fill 3
F#5 B5 F#5
H accel. sl.
P.M.-----

Additional Lyrics

2. Crystalized as I lay here and rest.
Eyes of glass stare directly at death.
From deep sleep I have broken away.
No one knows, no one hears what I say. (To Chorus)
3. No release from my cryonic state.
What is this? I've been stricken by fate.
Wrapped up tight, cannot move, can't break free.
Hand of doom has a tight grip on me. (To Chorus)

**Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett**

Moderate Rock ♩ = 144

F#5 G5 E5 F5 B5 A5

Xxxx xxx 3fr.

O xxxx x xxx xo xxx

N.C.
Two gtrs.

H P
H P
P.M.-| H H

Play 3 times N.C.

P.M.-| H H

T
A
B

(4)
(5)

H H P H

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef staff with a melody that includes a triplet of eighth notes (G4, A4, B4) and a series of eighth notes (C5, B4, A4, G4, F4, E4, D4). Above the staff, the instruction 'N.C.' (No Chords) is written, followed by 'Play 4 times' and another 'N.C.' instruction. Below the staff, a bass line is indicated by a dashed line and the label 'P.M.' (Pedal Motion). The second system continues the melody and bass line, with the same 'N.C.' and 'Play 4 times' instructions. The bass line is marked with 'P.M.' and a dashed line. The score is written in a simple, clear style suitable for a children's music book.

[illegible]

1st, 2nd Verses

Rhy. Fig. 1

F#5

G5

F#5

P.M.

stim.

The musical notation for the 1st and 2nd verses of 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes and quarter notes, with a dashed line indicating a 'P.M.' (Piano) section. A 'stim.' (stimulus) section is also marked. The chords F#5, G5, and F#5 are indicated above the notes.

Feel no pain, but my life ain't eas - y.
Rape my mind and de - stroy my feel - ings.

I know I'm my best
Don't tell me what to

friend. —
do. —

No one cares, but I'm so much strong - er.
I don't care now, 'cause I'm on my side.

I'll fight un - til the end.
And I can see through you.

To es - cape from the
Feed my brain with your



true - false world.
so - called stan - dard.

Un - dam - aged des - tin - y.
Who says that I ain't right?



Can't get caught in the end - less cir - cle.
Break a - way from your com - mon fash - ion.

Ring of stu - pid - i - ty.
See through your blur - ry sight.)

Chorus



Out - for my own; out - to be free.

Riff A



(end Riff A)



Rhy. Fig. 2

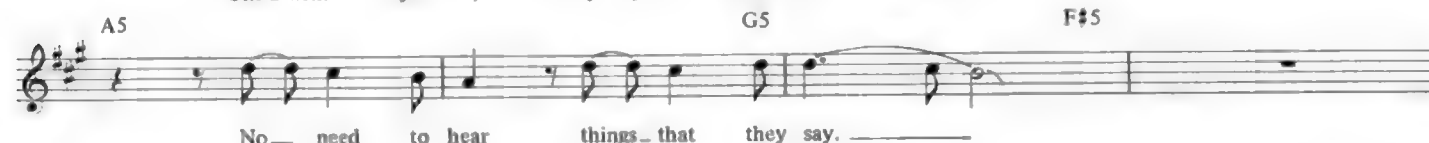


(end Rhy. Fig. 2)

w/Rhy. Fig. 2 & Riff A (both 2 times)



One - with my mind, they - just can't see.

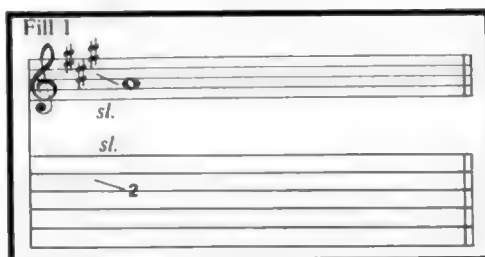


No - need to hear things - that they say.

w/Rhy. Fig. 2 & Riff A (both 1st 3 bars only)



Life's - for my own to live - my own way.



Bridge

F#5	B5	A5	F#5	G5	F#5	B5	A5	F5	C5	(end half time feel)
------------	-----------	-----------	------------	-----------	------------	-----------	-----------	-----------	-----------	----------------------

No damn chains can hold me to the ground.
N.C.(F♯5) B5 A5 N.C.(F♯5) A5 G5 N.C.(F♯5) F5

E5	NC	Full	E5	Full
----	----	------	----	------

P	NC	Full	E5
---	----	------	----

Rhy. Fig. 3

The musical score is written for guitar on a grand staff. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. The music is divided into three measures by vertical bar lines. Above the top staff, there are performance instructions: 'N.C.' (Natural Chord) above the first measure, 'E5' above the second measure, and 'Full' above the third measure. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D) and an eighth note (E). The second measure contains a half note (F#) and a quarter note (A). The third measure contains a quarter note (F#), an eighth note (A), and a quarter note (C). The bottom staff contains fret numbers for each note. The first measure has fret numbers 14, 12, 12, 14, 12, 11, 14, 12, 11, and 9. The second measure has fret numbers 7, 9, 7, 9, 7, 9, 7, 9, 7, and 9. The third measure has fret numbers 9, 7, 9, 7, 9, 7, 9, 7, 9, and 9. The score ends with a double bar line.

Rhy. Fig. 4

E5 F#5 E5 F#5 E5 F#5 E5 G5

P.M. Full

w/Rhy. Fig. 4 (2 times)

E5 F#5 E5 F#5

Full H

12 10 9 12 9 10 9 12 10 9 10 10 9 10 9 9 11 9 11

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and voice. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is in the key of G major, with chords E5, F#5, and G5. The vocal part is in the key of G major, with a melody that includes a "Full" section and a "P.M." section. The score is divided into two systems, each with a guitar staff and a vocal staff. The guitar staff includes a "Full" section and a "P.M." section. The vocal staff includes a "w/Delay" section. The score is written in a standard musical notation style, with a treble clef for the guitar and a soprano clef for the voice. The guitar part includes a "Full" section and a "P.M." section. The vocal part includes a "w/Delay" section. The score is written in a standard musical notation style, with a treble clef for the guitar and a soprano clef for the voice.

[illegible]

own to live — my own way. —————

Riff B
(Two gtrs.)

sl.

sl.

8 7 5 7 8 5 7 5 (5)

6 5 3 6 6 3 5 3 (9)

CREEPING DEATH

**Words and Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Kirk Hammett**

Fast Rock ♩ = 184

Intro
Rhy. Fig. 1

(Gtrs. I & II) P.M. (6) open E E5 (end Rhy. Fig. 1)

Rhy. Fig. 2

(Gtr. I) P.M. (6) open E E5 (end Rhy. Fig. 2)

(Gtrs. II & III) P.M. (6) open E E5 D5 (end Riff A) (end Rhy. Fig. 2)

T A B

9 16 (9) 10 9 10 9 7 (7) 7 (9) 9

E5 (type 2)

*Gtr. II

A5 G5 D/F#

Gtrs. I & II

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. H P P

7 5 5 0 2 2 0 0 2 0 0 2 3 2 3 2 0 H P P

*1st time only;
2nd - 4th times tacet;
5th - 8th times double Gtr. I.

N.C. Rhy. Fig. 4

G5 N.C. G5 N.C. N.C.

P.M. P.M. P.M. Play 4 times (end Rhy. Fig. 4)

w/Rhy. Fig. 3
 E5

N.C. Rhy. Fig. 5 E5 (type 2) B5 C#5 F#5 (end Rhy. Fig. 5)

1st, 2nd, 3rd Verses
 w/Rhy. Fig. 3 (8 times)

1. Slaves, He - brews born to serve to the phar - aoh.
 2,3. See additional lyrics

Heed to his ev - 'ry word, live in fear.
 Faith of the un - known one, the de - liv - 'rer.
 Wait, some - thing must be done, four hun - dred years.

Chorus
 E5 (type 2)

w/Rhy. Fig. 4 (4 times)

8 Play 4 times

So let it be writ - ten.
 So let it be done. I'm sent here by the cho - sen
 one. So let it be writ - ten.
 So let it be done. To kill the first
 3rd time to Coda

born phar - aoh son. I'm creep - ing death.
 w/Rhy. Fig. 3 (2 times)

E5 N.C. E5 N.C.

8va ----- C5

Full Full Full Full *sl.* w/Rhy. Fig. 4 (4 times)

N.C. G5 N.C. G5 N.C.

Full Full Full Full *sl.*

15 14 15 14 15 14 15 14

7 7 7 8 8 8 9 9 9 9 9 9 10 9 10 9 10 9 11 10 12 11 12 11 12 11 13 12

N.C. G5 N.C. G5 N.C.

sl.

14 13 14 13 14 14 15 15 14 14 15 14 14 15 11 11 12 11 12 11 12 12 12 12 13 12 13 15 15 15 15 *sl.*

N.C. G5 N.C. G5 N.C. P H P N.C. P G5 N.C. P G5

3 3 3 3 3 3 3 3

17 14 13 14 16 14 17 14 10 14 17 14 17 14 16 14 17 14 16 14 10 16 14 16 14 16 14 16 14 16 14

N.C. w/Rhy. Fig. 6 E5 (type 2) ⑥ open E C5 D5

3 P 3 P H P

16 14 12 14 12 12 14 12 12 14 14 11 12 14 (14) 12 12 14 12

F5 E5 8va *sl.* ⑥ open E C5 D5

sl.

12 14 11 12 14 (14) 12 13 15 12 12 14 15 17 (17) 15 14 17

8va ----- F5 G5 E5

sl. trem. pick *sl.*

17 19 20 (20) 19 17 15 14 16 15 14 12 15 14 12 15 14 12 15 14 12

[illegible]

The musical notation for the exercise 'E5' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of two lines of music. The first line contains seven measures, each with a pair of eighth notes beamed together, marked with a 'P' (pizzicato) and a '3' (triple). The second line contains seven measures, each with a pair of eighth notes beamed together, marked with a 'P' and a '3'. The notes in the first line are E5, F#5, G5, A5, B5, C6, and D6. The notes in the second line are E5, F#5, G5, A5, B5, C6, and D6. The exercise is labeled 'E5' at the top left and 'Open E' at the top right.

8va
Full

B5 C#5 F#5 E5

(Gtr. III out)
Gtrs. I & II

Full

22

sl.

14
14
12

sl.

Bridge
Half time feel

E5 ⑥^{open} E F5 D5 E5 ⑥^{open} E C5 F5 *Play 4 times (end Rhy. Fig. 8)*



w/Rhy. Fig. 8 (2 times)

Die by my hand. I creep a - cross the land. (end half time feel)

w/Rhy. Fig. 3 (2 times)

Musical score for the phrase "Killing first born man." The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a half note E5. The bottom staff is in treble clef with a key signature of one sharp. It contains a bass line with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a half note D4, and a half note E4. The lyrics "Killing first born man." are written below the top staff. The score is marked with "N.C." (No Chords) and "E5" (Emphasis 5). The phrase ends with a double bar line and a repeat sign.

Fill 1

P.M. 3 3 3 3

12 14 15 12 14 15 17 15 14 12 14 15 16 17

sl.

⑧ open E5 ⑧ open E5 D5 *grad. rit.*

D/F:

grad. rit.

(Two gtrs.)

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some beamed together, and a final half note. The bottom staff is a bass clef with fret numbers written below the notes. The fret numbers are: 14, 16, 17, 14, 16, 17, 16, 17, 14, 16, 17. There are also some additional markings like 'H' and 'H H' above the notes in the bottom staff.

(Two gtrs.)

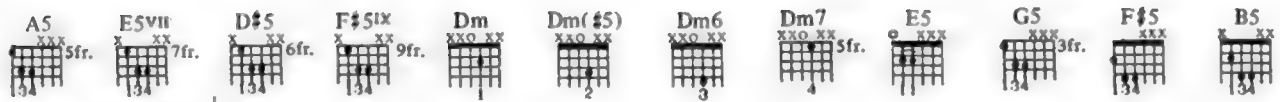
H

2. Now, let my people go, land of Goshen.
Go, I will be with thee, bush of fire.
Blood running red and strong down the Nile.
Plague. Darkness three days long, hail to fire. *(To Chorus)*

3. I rule the midnight air, the destroyer.
Born. I shall soon be there, deadly mass.
I creep the steps and floor, final darkness.
Blood. Lamb's blood, painted door, I shall pass. *(To Chorus)*

THE CALL OF KTULHU

Music by
James Hetfield, Lars Ulrich,
Cliff Burton and Dave Mustaine



Moderately ♩ = 140

Dm

Rhy. Fig. 1 (Gtr. I)

mp *fingerstyle

B \flat /D

*Let fingerstyle sections ring (throughout).

C/D

Dm

1.

(end Rhy. Fig. 1)

2.

Am

Rhy. Fig. 2

Am/D#

Play 4 times

Dm

Dm(#5)

Dm6

Dm7

Play 4 times

w/Rhy. Fig. 2

Am

Gtr. II

Am/D#

Play 4 times

mf

mf

*Swell w/volume knob.

w/Rhy. Fig. 3
 ⑥7fr. D
 (Gtr. III) P.M. *Play 4 times* *sl.*

A5 Rhy. Fig. 4- *Play 4 times* *sl.*
 E5^{vi} D#5
 Rhy. Fig. 5- *Play 4 times* *sl.*

mf *mf* *mf*
 P.M. w/Distortion

*Play 4th time only.
 4th time w/Fill 1
 Rhy. Fig. 6 Dm Dm(#5) Dm6 Dm7 *Play 4 times*

Rhy. Fig. 7 w/Rhy. Figs. 4 & 5 *Play 4 times* w/Rhy. Figs. 6 & 7
 A5 E5 D#5 E5 F#5 4th time w/Fill 1
 Dm Dm(#5)

P.M. *Play 4 times* *sl.*

Dm6 *Play 4 times* A5 Rhy. Fig. 8- E5 D#5 *Play 4 times* w/Rhy. Fig. 6
 Dm7 4th time w/Fill 2 Dm Dm(#5) Dm6 *Play 4 times* Dm7

P.M. *sl.*

Fill 1

pp H P H P H *sim.*
 w/Wah wah

H P H P H *sim.*

Fill 2

pp w/Wah wah
 H P H P H P H P *sl.* P H P H P H P *sl.* P H P H P H P *sl.* P H P H *sl.*

H P H P H P H P *sl.* P H P H P H P *sl.* P H P H P H P *sl.* P H P H *sl.*

w/Rhy. Fig. 8 E5 D#5 *Play 4 times* w/Rhy. Fig. 6 Dm Dm(#5) Dm6 *Play 4 times*
 A5 E5 F#5 4th time w/Fill 3 Dm7

E5 F5 F#5 G5 (end Rhy. Fig. 9)
 Rhy. Fig. 9

w/Rhy. Fig. 9 E5 F5 F#5 G5

G5 Ab5 A5 Bb5

G5 Ab5 A5 Bb5

Fill 3

pp w/Wah wah *pick slides* 8va-----7

8vq-

ES F85

Dm7

Dm(\$5)

A5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of two staves: a piano (p) staff and a guitar (g) staff. The piano part is written in treble clef with a key signature of one flat (B-flat). The guitar part is written in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "Full", "T", "P", "sl.", and "grad. release". Fingerings are indicated by numbers 1-4 on the piano staff and numbers 7-10 on the guitar staff. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the guitar part.

sl.

D#5 E5 F#5 A5 8va- E5 D#5 E5 F#5

A5 8va- Full E5 D#5 E5 F#5 A5 E5

D#5 8va- E5 F#5 w/Rhy. Fig. 6 (4 times) Dm Dm(#5)

Dm6 8va- Dm7 loco Dm Dm(#5)

Dm6 Dm7 Dm Dm(#5) 6 6

*Tap w/edge of pick.

The musical score is for the song "The Girl on the Train" by Rachel Watson. It is written for piano and guitar. The score is divided into two systems. The first system contains the main melody and guitar accompaniment. The piano part features a series of chords: Dm6, Dm7, Dm, and Dm(#5). The guitar part includes a complex sequence of notes and rests, with a final measure marked "sl." (sustain). The second system contains a guitar solo and a piano accompaniment. The guitar solo is marked "w/Rhy. Fig. 8" and "A5". The piano accompaniment is marked "Play 4 times" and "w/Rhy. Fig. 6". The piano part includes a series of chords: E5, D#5, E5, F#5, Dm, Dm(#5), Dm6, and Dm7. The guitar part includes a series of notes and rests, with a final measure marked "sl." (sustain).

Musical notation for guitar exercise 6. The top staff shows a melodic line with chords E5, F5, F#5, and G5, each repeated four times. The bottom staff shows the corresponding fret numbers for the left hand.

G5 Ab5 Play 3 times A5 Bb5 Play 3 times

P.M.----- P.M. P.M.----- P.M.----- P.M.----- P.M.-----

3 2 3 2 3 2 5 6 6 4 4 4 4 3 5 6 7 5 5 5 5 5 7 8 8 6 6 6 6 5 7 8

A5 Rhy. Fig. 10-----
E5 D#5 w/Rhy. Fig. 10 (3 times)
A5 E5 D#5 A5 E5
trem. bar
w/Wah wah

Figure 10 is a musical score for a guitar solo. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'w/Rhy. Fig. 10'. The solo begins with a double bar line. The first measure of the solo is marked 'Am' and contains a tremolo bar (indicated by a wavy line) and a 'P.M.' (pick mark) on the first string. The second measure is marked 'Am/D#' and contains a tremolo bar and a 'P.M.' on the first string. The solo ends with a double bar line. The tempo is marked 'Play 4 times'.

w/Rhy. Fig. 1
Dm

B♭/D

(Play melody 2nd time only)

*2nd time play 1st 6 bars only.

C/D

1. Dm

rit. 2nd time

2. w/Rhy. Fill 1
Dm

(Drum fill)

Slower ♩ = 90

D5 C5 D5 B♭5 D5 F5 D5

ff

C5 D5 B♭5 D5 F5 D5

Slower ♩ = 72
w/Fill 4

rit. trem. pick. sl.

Rhy. Fill 1

rit.

Fill 4

sl. sl. sl. sim. trem. pick w/Wah wah

sl. sl. sl. sim.



**FIGHT FIRE WITH FIRE
RIDE THE LIGHTNING
FOR WHOM THE BELL TOLLS
FADE TO BLACK
TRAPPED UNDER ICE
ESCAPE
CREEPING DEATH
THE CALL OF KTULU**

\$19.95 in U.S.

ISBN 0-89524-494-2



USA/Canada Order No. **02507019**

International Order No. **02510001**

Printed in the U.S.



Cherry Lane Music Company

• *Quality In Printed Music* •

6 East 32nd Street, New York, NY 10016



EXCLUSIVELY DISTRIBUTED BY

HAL•LEONARD®